



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

PRACTICAL MUSIC AND THE COLLEGE CURRICULUM

By ARTHUR L. MANCHESTER

SUCH consideration as has been given to music as a part of college curricula has been directed chiefly to its theoretical branches. Harmony, counterpoint, the history of music and, forming the apex of collegiate music study, composition have been given a minor place in college courses with a moiety of credit toward the baccalaureate degree. Practical music, that is to say, performance by means of voice or instrument, has been greatly depreciated or entirely ignored. Yet it is practical music that conforms more closely to true educational ideals. The theoretical study of music supplies a fund of facts about music and, to those who are exceptionally endowed, opens the way for specialization as composers and theorists, but these subjects, as taught in our colleges, do not touch the daily life of the majority of students nor do they prepare the mass of the student body for living. They are practically vocational in trend. On the other hand, practical music, being actual participation of the student in musical re-creation induces activity of those faculties through which the fullest measure of education is secured and preparation for future living is attained. The proper cultivation of practical music develops a quickness of perception, an acuteness of visual and auditory analysis, a rapidity of coördinated action and a keen power of observing and comprehending beauty and symmetry which are educational factors of undeniable value.

The recent remarkable progress of music as a factor in social and cultural life, particularly during the past five years, is too significant to escape notice. Uniting a harmonious activity of mental, spiritual, esthetic and physical attributes music has advanced from the position of a luxurious enjoyment of the few to become the serious pursuit of a multitude. Myriads of people, whose intelligence cannot be denied and for whose interest in it no purely selfish motive can be found, have accepted music as an important adjunct of complete living and testify to its vivifying influence and its power to awaken aspirations cultural, social and religious. Leaders of industrial life have recognized its potentialities and are using it in store and factory as a solvent for discontent and social unrest. These men of business, whose minds view things from the utilitarian

standpoint, have seen in music intensive values that can arouse the worker to experiences hitherto undreamed of. Its rich resources as a form of literature, its power as a mode of human expression and the hold it takes on human nature have impressed those who are working for social uplift with a definite realization of its worth as a means of social development. The significance of this testimony as to the power of music is enhanced by the fact that these witnesses are not professional musicians interested in its development through hope of personal gain but are musically unlearned folk who have been impelled to this belief, in many instances, in spite of early indifference if not decided prejudice. The Great War added to the weight of this testimony. During the vital business of preparing our men for the battle field music was early assigned an important place in their training and, later, at the front.

Nor is this popular manifestation of intense musical activity the only one which should attract attention. It may be said that no subject is so universally taught. In public school, college and university, in hundreds of independent music schools and by hundred thousands of private teachers instruction in music is being given continually. Nor has this instruction failed to strive for improvement of methods. Teachers of music are not content to use methods that even a few years ago were deemed satisfactory. Principles of instruction and interpretation have been subjected to keen analysis and changes of pedagogic emphasis have been so marked in recent years that the musical pedagog of a few decades ago would be bewildered by them. While standards still exhibit too great variation, continuous effort is being made to unify the work of music teaching and the methods in use to-day are far in advance of those of a few years ago. Pedagogic ideals are higher, educational aims are becoming more definite and better articulated.

Despite these manifestations of the vital association of music with the intimate life of the people, this frank acceptance of it by social and industrial leaders and the universality and steadily improved character of its instruction, practical music is denied inclusion in college curricula on a plane with other subjects which do not touch the masses of the people to a fraction of the extent and power of music. Were Latin and Greek to receive a tithe of the popular attention now given to music their prominence in college curricula would increase many fold. Surely herein is a paradox. That a subject of such universal cultivation, whose inspirational power is being unceasingly demonstrated, whose influence upon life is undeniable should be given so little consideration in the preparing of higher educational curricula by those whose minds should be

quick to sense just such values as music is displaying, is surprising. The small measure of recognition given to theoretical music but serves to draw attention to the paradox. If, as Herbert Spencer has said, "the essential question for us is to live completely, and to prepare us for complete living is the function of education," certainly a subject which has so definitely and broadly proved its worth as an element of the complete life as has practical music, should not be treated so indifferently in the making of educational curricula in our colleges. The situation is anomalous and the question naturally arises as to why it exists. Have educators, through indifference or prejudice, failed to perceive the educational qualities which practical music undoubtedly possesses, or is there a possibility that musicians, themselves, are more or less largely responsible for the anomalous position in which practical music finds itself? The modifications that have been made in college courses of study to meet changes of opinion concerning the purpose of college training, indicate the willingness of those who dictate these courses to include subjects which affect the future of students. The decrease of classical requirements with a corresponding increase in scientific and vocational courses and the admission of courses in the fine arts are indicative of the attitude of college authorities. In view of these facts an inquiry into the character of music study as it is generally pursued in college music departments may clear up the situation.

The practice of music, rapidly developing into well defined specialities, each possessing its own peculiar technique and requirements of instruction, attracted a constantly increasing body of students whose entire attention became more and more absorbed by the form in which they were especially interested. This absorption in some particular manifestation of music produced sharply drawn lines of separation and caused formulators of methods of musical instruction to lose sight of two truths which underlie music education equally with other forms, and which must be taken into account by those who would place music where it rightfully belongs in the scheme of public education. First, that to be educationally valuable music must speak a message to the people at large, who must be prepared to understand and appreciate its utterances; and, second, that while there are various forms of musical manifestation they are all branches of the parent trunk, their fruitfulness depending upon the proper cultivation of the stem from which they derive their life; and whether music be viewed from the standpoint of the creator, theorist, performer or pedagog; whether it be taught in the public school, the college, the university, the conservatory or by private teacher, underlying all instruction are basic educational principles

requiring recognition and logical development; and however divergent the activities of the different exponents of music eventually may become there is a point where their specialization emerges from the parent art.

The failure of musicians to apprehend these truths has constituted the weakness of their educational activities for the past fifty years and still remains a hindrance to the acceptance of music as a factor in higher education. It is the excessive emphasis placed on the vocational aspect of music study, exalting it unduly, which relegates to the background, and obscures, that view which sees in music a close connection with social and national life and opens up a vast field of cultural education in which the people can participate *en masse*. This restriction of the office of music has come to pass despite the fact that history is replete with illustrations of the intimacy existing between it and personal, social and national life in the expression of the deeper feelings of human nature. And this restriction persists even now in spite of the remarkable manifestations of recent times. Dominated by this narrow view, the aim of music teaching has been, and still too generally continues to be, the making of players and singers or the development of composers, and back of the activities of those who determine methods of instruction there yet remains the conviction that peculiar and pronounced talent must settle the advisability of music instruction, those only who are so fortunate as to possess this God-given ability being worthy of serious attention, while for the less fortunate majority, which includes the great body of the people, music must continue to be a sealed book.

This narrowness of outlook and the absence of definite standards of instruction naturally have made themselves felt in music teaching. Specialized forms of study have been thrust upon students almost with the first lesson. Technique has become the *sine qua non* of all effort. The necessity for breadth of culture has been ignored. That courses of study having for their purpose the education of intelligent hearers of music could be formulated and successfully carried out, has scarcely been dreamed of. Music departments of colleges, imitating independent schools of music, have become technical training schools, vocational centers, building specialization on a foundation of sand and giving little, or no, thought to the possibility that a nation of appreciative music lovers in whose lives music is a potent force gradually can be developed through their agency, if they will but open their minds to a comprehension of the true mission of music in the world and the vital part they should play in the establishment of that mission. The result of this lack of vision

upon the part of musicians is seen in the almost complete separation of music from general educational thought. Educators were quick to perceive the false basis on which the temple of music education was founded. The undue emphasis placed by exponents of music upon the personal equation, the constantly iterated statement that temperament and exceptional natural endowment are indispensable in music education, automatically shut the doors of the academic educational world on music.

Quite different is the purpose of those who shape the baccalaureate courses in these same colleges. The underlying principle which has exerted influence here is that in preparing the college student for complete living he should be grounded as thoroughly as possible in certain subjects which in later years will touch his life continually. These subjects are historical, political, economic, scientific, literary and religious in character. The extent to which each shall be pursued is determined by an estimate of its disciplinary importance and its bearing on the future of the student. The courses in these subjects are not planned to exploit the gifts of the enthusiastic embryo author, scientist, political economist or divine. They are so shaped that all students, the crude and intellectually dull as well as the gifted and brilliant, shall derive benefit from them. These subjects are selected because of a belief in their general utility and their power to develop the faculties of the student along lines of future receptivity and initiative. A foundation of perceptive powers, controlled mental activity and breadth of view prepared, the future author, scientist, political economist and theologian may proceed to specialized forms of study according as his predilections may be revealed. Not so is the scheme of present-day music education as followed in the college music department generally. Specialization begins immediately. Some degree of broader cultural training may be attempted if the director of the department happen to be a person of larger educational vision, but the paralyzing doctrine of temperament and special endowment dominates the shaping of music courses as a whole. A narrower kind of education is substituted for a broader and in the general welter of competition to graduate a large number of players and singers, the needs of the masses of the people are forgotten. Under the domination of its present ideals the college music department is failing to take advantage of the opportunity offered it by close contact with thousands of students who spend a considerable length of time within the college environment and then go out to touch the thousands in their various communities. The humanistic service that music can so well render is overlooked and the merry farce of attempting to turn out virtuosi who are never

heard of in later years continues to the lasting injury of music as an educational force and to the denial of music's wonderful resources as an element of the complete life to those who need it and would derive great good from it.

That practical music may claim the right to inclusion in the academic educational scheme on a plane of equality with other subjects of the baccalaureate curriculum is apparent if the noteworthy manifestations of its power to engage the attention and influence the lives of the people be considered. With such testimony in evidence, it seems unnecessary to argue that a force which is emphatically demonstrating its social utility and its mental and spiritual efficacy can be made a useful agency in our system of education. If, however, our analysis of current methods of college instruction in practical music be correct, it is necessary to show that these educational possibilities can be made to conform to college standards. The responsibility for this demonstration rests upon musicians. It is they who must subject the educational formulae of practical music to a scrutiny that will lay bare misdirection of aim and wrong methods of instruction. Aims and methods which reveal inadequacy must be discarded even though it work a revolution in the program of college music courses. There must be a distinct cleavage between courses which have for their purpose specialization in professional training and those intended to result in the real musical education of the greatest possible number of the college student body. Courses must deal with those phases of music which make the strongest humanistic appeal. They must touch intimately the thousands of college students who, having no pronounced aptitude for intensive technical development, either as executants or composers, nevertheless do possess the intellectual and emotional capacity needed for an appreciation of music and are capable of mastering its instrumental and vocal technique sufficiently to enable them to express themselves musically. The outstanding purpose of these courses should be the inspiration of college students to become lovers of good music and enthusiastic propagandists of a nation-wide musical knowledge and appreciation.

Music offers a wealth of material from which to formulate such courses, material which can be made to conform to academic standards. In utility, in its bearing on the future life of the student, in the training of mind and body to harmonious and thoroughly coordinated action and in the development of initiative, this material can be made to equal any subject now admitted to the college curriculum. Its subject matter can be presented in conformity to college methods. Tested by college standards, courses which properly

present it will measure up to college requirements. In certain institutions where practical music has been included in the baccalaureate course and fairly tested, the similarity of methods and the nature of the work to those in English and science has been marked. As in English and the sciences the material used in courses in practical music is adapted to, and requires, a combination of class room and laboratory work. The fundamentals of the science and art of music and facts about its scientific and artistic development supply the material for work in the class room. The practical application of these fundamentals and accessory facts, as made with instrument or voice, constitute laboratory experimentation and demonstration. This attitude toward practical music, which makes performance an expression of knowledge previously gained in the class room, relegates technical training to its proper place. Technique becomes a vehicle for the expression of the music one has learned to know and feel, a means to an end and not the end itself. Virtuosity, professionalism, the vocational aspect of music study are no longer the goal on which attention is focussed. The aim is so to know music as to derive the largest measure of intellectual and spiritual benefit and enjoyment from it and to be able to express one's knowledge satisfactorily.

The subjects from which the material relating to the fundamentals of music as a science and an art should be assembled in courses based on this view of music education are harmony, with such treatment of counterpoint and composition as will give the student an insight into their processes, the architecture of music as displayed in its formal structure and the physical, or acoustical, basis of music. Subjects dealing with facts about music, a knowledge of which is essential to supplement that of fundamentals and aid in their practical application and musical expression, should include the evolution of notation, the orchestra, its instruments and music, the history of music and a study of the personalities of those who have created it and influenced its development. In these subjects will be found all that is needed for an education in music that will parallel a knowledge of the literature on which English courses are based. The study of them can be made as comprehensive and thorough as conditions demand. Harmony, the grammar and rhetoric of music discovers to the student the harmonic and melodic basis of the art. He will eventually recognize it as the source from which is derived the subtle intellectual and emotional stimulus so strongly felt by those who know music and listen to it understandingly. From his study of the physical basis of music he learns the part nature has taken in determining the chord and scale

relationships of which harmony treats. Structural symmetry, the balance of unity and variety of melodic and harmonic sequence and of tonality are revealed during his investigation of the laws of musical form. Here we have a trilogy of subjects relating to science and art which initiates the student into the mysteries of music and so clarifies his understanding of the vital elements of music that he is able to express his own musical feeling and listen to the performance of others with an intelligence and a sympathetic appreciation of deeper meanings that elude the uneducated participant or hearer.

Supplementing the knowledge acquired from these fundamental subjects is that derived from correlated courses dealing with facts about music. The symbols by means of which the thoughts of great composers have been preserved, making possible their re-creation centuries after their creators first gave them to the world, passed through centuries of evolution before reaching their present degree of perfection. The study of notation tells this story of this development and throws interesting sidelights on the mentality, the mental processes, of those who contributed to this development and of the difficulties which attended the growth of music as an art. Allied to notation and running parallel with the story notation tells, is the history of music and the study of personalities connected with musical development. Here the student becomes aware of the connection of music with the political, social, literary and religious conditions of the time. Third in this group is the most comprehensive and potential of the instruments of musical expression—the orchestra. The wonderful range of artistic and descriptive expression and the iridescent richness of tone color possible in orchestral performances stimulate imagination and awaken undreamed of experiences. The study of the characteristics of orchestral instruments is an important part of the education of the music lover.

A literature of unexcelled richness has accumulated during the centuries since music attained its early perfection of technique and form. Epic, dramatic, pastoral, humorous and narrative compositions for instruments and voice, solo and in many combinations of ensemble, offer material of great variety and interest by means of which familiarity with a wide range of musical thought can be attained. What subject of the college curriculum has more to offer?

Safeguards for the maintenance of standards can be thrown about college courses in practical music as easily and effectively as in the case of any other subject. Examinations of the work done in the class room can be made as definite and searching and tests of proficiency and thoroughness of work done at the instrument are as easily provided. Standards of attainment in performance can be

determined with definiteness. Semester hours can be calculated with accuracy and it will be found that the student of practical music who obtains credit in music toward the baccalaureate degree has actually done more hours of work than the academic student who does not include music in his course.

Here is an art conspicuously exerting an undeniable and continuous influence for physical, social, mental and spiritual uplift on individual and community life. It combines scientific and esthetic qualities and in wealth of suitable material, in its adaptation to educational purposes and appeal it ranks with any subject in the college curriculum touching with even greater powers the future life of the college student than many of those now accepted. If it be the duty of the musician to develop the educational possibilities of practical music, demonstrating them beyond question, a responsibility equally important rests upon those college authorities in whose hands is the determination of the baccalaureate curriculum. If they are sincerely desirous of making college training a complete preparation for future living, and we have no reason to think otherwise, they will not treat lightly, or ignore, the manifestations of practical music and will give its claims to a place in the college curriculum as a factor in complete education just consideration and ample opportunities for a full and fair test.